

FRANCOPHONE GHOST STORIES
African and Afro-Atlantic Narratives from Beyond the Grave
3430 FREN 356 01

Fall 2022
Seminar: Mon./Wed. 11:30am-12:45pm
Location: AAC-231
Conducted in French

Prof. Doyle Calhoun (he/him | il/lui)
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Seabury Hall S-006
Open office hours: Mon./Wed. 2pm-4pm
Make an appointment: <https://calendly.com/doylecalhoun>

OVERVIEW

To exorcise not in order to chase away the ghosts, but this time to grant them the right...to...a hospitable memory...out of a concern for justice.

-JACQUES DERRIDA, *Specters of Marx* (1994)

Ghosts are part of modern life. The ghost, sociologist Avery Gordon reminds us, is simply a form by which something lost, or barely visible, makes itself known to us. This seminar explores post-humous narration in the literatures of Africa and the Caribbean, focusing on ghostly, otherworldly, non-human, and (un)dead narrators who tell their story from beyond the grave. Over the course of the semester, students will encounter narrators who have drowned, disappeared, exploded, or been devoured by sharks. We will read a novel narrated by a dead queen reincarnated as a moth, another by the furniture and inanimate objects belonging to a dead woman. These spectral voices provide haunting supplements to histories of slavery, colonization, gender violence, clandestine migration, and terrorism. In addition to literature and film, we will read key critical and theoretical texts on narratology, the uncanny, haunting, Black Atlantic history, and decolonial theory. *Ghost Stories* explores (1) how phantom narrators unsettle our understanding of narration and (2) how literature helps us to reckon with what modern History has rendered ghostly. What can the dead teach us about living in a time of unfinished decolonization? How can literature help us to learn to live with ghosts?

In this course, students will develop the skills of close reading; learn to engage with secondary literature (literary criticism, decolonial theory); and connect formal and thematic analysis of texts/films with theoretical insights in order to make interpretive claims.

REQUIRED MATERIALS

Purchase these at the Trinity Bookstore. If purchasing elsewhere, ensure you have the correct edition (refer to the ISBN number). All other materials (readings, films) will be made available to you online or in PDF format.

- Mahi BINEBINE, *Les Étoiles de Sidi Moumen* (Paris: Flammarion, 2010), ISBN 9782081236363, 154 pp.
- Fatou DIOME, *Kétala* (Paris: Flammarion, 2006), ISBN 9782290001547, 286 pp.
- David DIOP, *Frère d'âme* (Paris: Seuil, 2018), ISBN 9782757875964, 176 pp.
- Fabienne KANOR, *Humus* (Paris: Gallimard, 2006), ISBN 9782070780853, 249 pp.
- Koulsy LAMKO, *La phalène des collines* (Paris: Le Serpent à plumes, 2002), ISBN 9782842613341, 215 pp. ** This book is out of print; I will make a scanned copy available for you on Moodle.

SCHEDULE

This schedule is subject to revision. We will read/screen materials in both French and English as well as in translation (Arabic, Wolof); all discussion and written work will take place in French.

<p style="text-align: center;">I. An invitation to haunting ‘...communiquer avec les invisibles, écouter les spectres...’ –ELSA DORLIN</p>		
Week 1		
<i>Date</i>	<i>Before class (devoirs)</i>	<i>In class</i>
Wed. Sept. 7	1. WATCH: [vidéo, 5 min.] Dorothée Munyaneza (avec Elsa Dorlin, Elodie Paul, Stéphanie Coudert), « <i>Moi, toi, nous Tituba</i> » (2022) <i>L’ADN Dance Living Lab # 2</i> (https://www.youtube.com/watch?v=Ws5jY8YkW8g)	<ul style="list-style-type: none"> ➤ [archives] Salem Witchcraft Papers, No. 125: Tituba (1692) ➤ Qu’est-ce qu’un fantôme ? ➤ Description et survol du cours
Week 2		
<i>Date</i>	<i>Before class (devoirs)</i>	<i>In class</i>
Mon. Sept. 12	1. READ: <ul style="list-style-type: none"> i. Saidiya Hartman, “Venus in Two Acts,” <i>Small Axe</i> 26 (2008), pp. 1-14; ii. Avery Gordon, “Chapter One: Her Shape and His Hand,” in <i>Ghostly Matters: Haunting and the Sociological Imagination</i> (2008), pp. 3-28 2. COMPLETE: Pre-course survey on Moodle 3. REVIEW: syllabus, including schedule and course policies, and community guidelines; come to class with any questions or suggestions 4. RESPOND: Submit your Reading Response #1 on Moodle by Sunday at 8pm	<ul style="list-style-type: none"> ➤ Étymologies, définitions ➤ Discuss critical readings, theoretical approaches & orientations
<p style="text-align: center;">II. Specters of slavery “The promiscuity of the archive begets a wide array of reading... none... are capable of resuscitating the girl’ –SAIDIYA HARTMAN</p>		
<i>Date</i>	<i>Before class (devoirs)</i>	<i>In class</i>
Wed. Sept. 14	1. READ: <ul style="list-style-type: none"> i. Fabienne Kanor, <i>Humus</i> (2006), up to “la vieille” (pp. 13-27) [including epigraphs] ii. Jan Alber, “Unnatural Narrative,” <i>Handbook of Narratology</i> (2014), pp. 887-95 	<ul style="list-style-type: none"> ➤ [théorie] La narration ‘autothanatographique’ ; “unnatural narrative” ➤ [archives] Louis Mosnier, “Rapports de navigation des capitaines à l’Amirauté de Nantes” (1774) (Archives départementales de Loire-Atlantique)
Week 3		
<i>Date</i>	<i>Before class (devoirs)</i>	<i>In class</i>
Mon. Sept. 19 CLASS ON ZOOM	1. READ: Fabienne Kanor, <i>Humus</i> (2006), up to “l’amazone” (pp. 29-77) 2. RESPOND: Submit your Reading Response #2 on Moodle by Sunday at 8pm (Questions for Lynn Palermo)	<ul style="list-style-type: none"> ➤ Discuss <i>Humus</i>, <i>Humus</i> in translation [see announcements/email for Zoom link]

Wed. Sept. 21 CLASS ON ZOOM	1. READ: Fabienne Kanor, <i>Humus</i> (2006), up to “les jumelles” (pp. 79–123)	➤ Translating <i>Humus</i> with Prof. Lynn Palermo [see announcements/email for Zoom link]
Week 4 <i>N.B.: In-class presentations start this week</i>		
<i>Date</i>	<i>Before class (devoirs)</i>	<i>In class</i>
Mon. Sept. 26 (<i>Rosh Hashanah</i>)	1. READ: Fabienne Kanor, <i>Humus</i> (2006), up to “la reine” (pp. 125–65) 2. OPTIONAL: Podcast “Ghost Stories about the Transatlantic Slave Trade” (https://macmillan.vale.edu/news/ghost-stories-about-transatlantic-slave-trade)	Presenter(s): ➤ Discuss <i>Humus</i>
Wed. Sept. 28	1. READ: Fabienne Kanor, <i>Humus</i> (2006), up to “la mère” (pp. 167–215)	Presenter(s): ➤ Discuss <i>Humus</i>
Week 5		
<i>Date</i>	<i>Before class (devoirs)</i>	<i>In class</i>
Mon. Oct. 3	1. FINISH: Fabienne Kanor, <i>Humus</i> (2006) 2. RESPOND: Submit your Reading Response #3 on Moodle by Sunday at 8pm	Presenter(s): ➤ Discuss <i>Humus</i>
III. Specters of war ‘This is a story within a story—so slippery at the edges that one wonders where it started and whether it will ever end.’ –MICHEL-ROLPH TROUILLOT		
Wed. Oct. 5 (<i>Yom Kippur</i>)	1. WATCH: [vidéo, 13 min.] émission <i>Xorom</i> (Sénégal) sur l’histoire des tirailleurs sénégalais (https://youtu.be/zWiXzMFnmw) 2. READ: David Diop, <i>Frère d’âme</i> (2018), up to VIII (pp. 11–41)	Presenter(s): ➤ Discuss <i>Frère d’âme</i> , les massacres de Thiaroye et de Chasselay ➤ Discuss mid-term project
Week 6		
<i>Date</i>	<i>Before class (devoirs)</i>	<i>In class</i>
Mon., Oct. 10 NO CLASS (<i>Trinity Days</i>)	**Continue reading David Diop, <i>Frère d’âme</i> (2018) [to be finished by Wednesday]	
Wed. Oct. 12	1. FINISH: David Diop, <i>Frère d’âme</i> (2018) 2. READ: Sigmund Freud, “The Uncanny (1919),” trans. David McLintock 3. <u>SUBMIT</u> : 1 para. proposal for mid-term project <i>in lieu of reading response</i> 4. OPTIONAL: Calhoun, “How War—and Racism—Makes Monsters out of Men,” <i>Public Books</i> (2021) (https://www.publicbooks.org/how-war-and-racism-makes-monsters-out-of-men/)	Presenter(s): ➤ Discuss <i>Frère d’âme</i> , Freud & “The Uncanny”
IV. Specters of genocide ‘We are refusing to bury our dead. Some people say the genocide never took place...These corpses will stay...as a testimony to the genocide.’ –JOSEPH NSENGIMANA		
Week 7		
<i>Date</i>	<i>Before class (devoirs)</i>	<i>In class</i>
Mon. Oct. 17	1. READ: i. Koulsy Lamko, <i>La phalène des collines</i> (2002), up to ch. 5 (pp. 11–62)	Presenter(s): ➤ Écrire par devoir de mémoire : Rwanda après le genocide

	ii. "Portraits of reconciliation," <i>New York Times</i> (https://www.nytimes.com/interactive/2014/04/06/magazine/06-pieter-hugo-rwanda-portraits.html) 2. RESPOND: Submit your Reading Response #4 on Moodle by Sunday at 8pm	➤ Discuss <i>La phalène</i> , "Portraits"
Wed. Oct. 19	1. READ: Koulsy Lamko, <i>La phalène des collines</i> (2002), up to ch. 6 (pp. 63-87)	Presenter(s): ➤ Discuss <i>La phalène</i>
Week 8		
<i>Date</i>	<i>Before class (devoirs)</i>	<i>In class</i>
Mon. Oct. 24 (Mid-term)	1. READ: Koulsy Lamko, <i>La phalène des collines</i> (2002), up to ch. 10 (pp. 88-139) **No reading response this week; continue working on your mid-term project	Presenter(s): ➤ Workshop and discussion of final projects ➤ Discuss <i>La phalène</i>
Wed. Oct. 26	1. READ: Koulsy Lamko, <i>La phalène des collines</i> (2002), up to ch. 12 (pp. 140-70)	Presenter(s): ➤ Discuss <i>La phalène</i>
Fri. Oct. 28	**MID-TERM PROJECT DUE FRIDAY, OCT. 28 BY NOON**	
V. Specters of the Atlantic 'Then came the men with eyes heavy as anchors/who sank without tombs...' -DEREK WALCOTT		
Week 9		
<i>Date</i>	<i>Before class (devoirs)</i>	<i>In class</i>
Mon. Oct. 31 (Halloween)	1. FINISH: Koulsy Lamko, <i>La phalène des collines</i> (2002) 2. RESPOND: mid-term survey/feedback on Moodle	➤ [projection du film] Mati Diop, <i>Atlantique</i> (2019), location TBD
Wed. Nov. 2	1. WATCH: i. [court métrage, 16 min.] Mati Diop, <i>Atlantiques</i> (2009) ii. John Carpenter, <i>The Fog</i> (1980) [not the 2005 remake!] 2. RESPOND: Submit your Reading Response #5 on Moodle by Tuesday at 8pm 3. **Revise your mid-term paper [final version will be due on <u>Wednesday, November 9th</u>]	Presenter(s): ➤ Discuss <i>Atlantique(s)</i> , <i>The Fog</i>
VI. Memory & inheritance 'Lorsque quelqu'un meurt, nul ne se soucie de la tristesse de ses meubles' -FATOU DIOME		
Week 10		
<i>Date</i>	<i>Before class (devoirs)</i>	<i>In class</i>
Mon. Nov. 7	1. READ: i. Fatou Diome, <i>Kétala</i> (2006), "Prologue" (pp. 9-27) ii. Susan Lanser, "Queering Narrative Voice," <i>Textual Practice</i> 32.6 (2018), 923-37 2. RESPOND: Submit your Reading Response #6 on Moodle by Sunday at 8pm	Presenter(s): ➤ Discuss <i>Kétala</i> , Lanser ➤ Qu'est-ce que la théorie « queer » ?
Wed. Nov. 9	1. READ: Fatou Diome, <i>Kétala</i> (2006), up to ch. III (pp. 31-71) <u>**Final date to submit revision of mid-term assignment [submit on Moodle before class]</u>	Presenter(s): ➤ L'homosexualité au Sénégal ➤ Discuss <i>Kétala</i>

Week 11		
Date	Before class (devoirs)	In class
Mon. Nov. 14	1. READ: Fatou Diome, <i>Kétala</i> (2006), up to ch. V (pp. 73-111)	Presenter(s): ➤ Discuss <i>Kétala</i>
Wed. Nov. 16	1. READ: Fatou Diome, <i>Kétala</i> (2006), up to part II (pp. 113-141)	Presenter(s): ➤ Discuss <i>Kétala</i>
Week 12		
Date	Before class (devoirs)	In class
Mon. Nov. 21	1. READ: Fatou Diome, <i>Kétala</i> (2006), up to ch. VII (pp. 145-91) 2. RESPOND: Submit your Reading Response #7 on Moodle by Sunday at 8pm	Presenter(s): ➤ Discuss final project ➤ Discuss <i>Kétala</i>
Wed. Nov. 23 NO CLASS (Thanksgiving recess)	**Continue reading <i>Kétala</i> ; to be finished over break.	
Week 13		
Date	Before class (devoirs)	In class
Mon. Nov. 28	1. FINISH: Fatou Diome, <i>Kétala</i> (2006) 2. <u>SUBMIT</u> : 1-2 para. proposal for final project including selective bibliography <i>in lieu of reading response</i> by 8pm on Sunday	Presenter(s): ➤ Discuss <i>Kétala</i>
VII. Terror & taboo ‘I tried to deliver this message to them, but I couldn’t find another way.’ –SAID IN <i>PARADISE NOW</i>		
Wed. Nov. 30	1. READ: i. Mahi Binebine, <i>Les Étoiles de Sidi Moumen</i> (2010), ch. 1-3 (pp. 9-25) ii. Adriana Cavarero, “Suicidal horrorism,” in <i>Horrorism: Naming Contemporary Violence</i> (2009), pp. 89-96	Presenter(s): ➤ Discuss <i>Les Étoiles</i> , Cavarero
Week 14		
Date	Before class (devoirs)	In class
Mon. Dec. 5	1. READ: Mahi Binebine, <i>Les Étoiles de Sidi Moumen</i> (2010), ch. 4-9 (pp. 27-83) 2. RESPOND: Submit your Reading Response #8 on Moodle by Sunday at 8pm 3. OPTIONAL: Watch <i>Les Chevaux de Dieu</i> (2012); read Calhoun, “Dead Narrators, Queer Terrorists,” <i>New Literary History</i> 53.2 (2022), pp. 285-304	Presenter(s): ➤ Discuss <i>Les Étoiles</i>
Wed. Dec. 7	1. READ: Mahi Binebine, <i>Les Étoiles de Sidi Moumen</i> (2010), ch. 10-13 (pp. 85-119)	Presenter(s): ➤ Discuss <i>Les Étoiles</i>
Week 15		
Date	Before class (devoirs)	In class
Mon. Dec. 12 (Last day of classes)	1. FINISH: Mahi Binebine, <i>Les Étoiles de Sidi Moumen</i> (2010), ch. 14-18 (pp. 121-154)	➤ Roundtable and workshopping of final projects
SUBMIT: Final projects to me by noon on Monday, December 19		

DEADLINES

- | | |
|---|---|
| <input type="checkbox"/> Wednesday, October 12 | Proposal for final project due before class |
| <input type="checkbox"/> Friday, October 26 | Mid-term project due by noon |
| <input type="checkbox"/> Wednesday, November 9 | Revisions to mid-term project due before class |
| <input type="checkbox"/> Monday, November 28 | Proposal for final project due before class |
| <input type="checkbox"/> Monday, December 19 | Final project due by noon |

IMPORTANT COLLEGE DATES

Tuesday, September 13	Add/Drop Period ends; last day to declare a class P/LP/F
Monday, October 24	Mid-term; last day to withdraw from Fall Term courses
Wednesday, November 16	Add/Drop for Spring 2023 courses begins
Monday, December 12	Last day of classes; last day to change P/LP/F to letter grade

REQUIREMENTS & GRADING

Grading rubric	
Reading responses (see below)	10%
Class participation & discussion	15%
Oral presentation (see below)	20%
Textual analysis (see below)	25%
Final project (see below)	30%

Reading responses

On a regular basis during the semester (8 in total), you will prepare a short, written response to the materials scheduled for that session (no more than one page double-spaced). This might take the form of prose, bulleted notes, or questions you would like to raise; the 'Reading Note' in the Moodle module for the session will provide specific guidance in terms of what to address in your writing for that week. *This will not be graded*, except as complete/incomplete, but I will read these closely and provide feedback. Submit your response as a PDF via Moodle before 8pm the day before it is due. *If you are presenting on a day on which a reading response is due, your presentation counts in lieu of a reading response.*

Assignment I // Oral presentation

Once during the semester, you will be responsible for a 10-minute presentation that focuses on a close-reading and analysis of one of the primary (literature, film) or secondary (theory, criticism) works scheduled for that week. *In the case of primary texts*, you should select a passage or clip with which to begin our discussion of the given work; explain the significance of the selection within the work as a whole; highlight what you see as its most salient or interesting formal features; and craft a series of 2-3 questions to guide our in-class discussion. *In the case of secondary texts*, you should identify the major claims or argument of the article/essay; support your understanding of the author's argument with 2-3 carefully chosen citations; and articulate the relevance/importance of the article/essay to the primary work on our syllabus—in other words, how does this critical text illuminate our understanding of the literary or cinematic work? I encourage you to meet with me during office hours before your presentation to discuss your ideas. The goal is not simply to demonstrate your mastery of a text, but rather *to invite you to think as a teacher and to read as a critic*, bringing the rest of our class into conversation by way of your observations and questions.

Assignment II (mid-term) // Textual Analysis

A short, 2 to 3-page (850-1,000 words) close-reading of a passage, short excerpt, or sequence from one of the primary works on our syllabus. This exercise is not a book report or summary, but rather a careful

Prof. Doyle Calhoun
LACS (French)
Fall 2022

textual/visual/sonic/haptic analysis intended to train students to read, listen and watch closely. Focus should be given to formal features, poetics, and narrative techniques and how these relate to a broader claim or argument about the given work. Before mid-term, you will submit a short (1-paragraph) proposal to me identifying the passage/excerpt you will analyze and formulating a tentative claim or thesis. *This may be an extension and complexification of your Assignment I, if you chose to present on a primary work. Writing is a process, and therefore you will have a chance to revisit and revise this work. Your final grade will be a weighted average of your first draft (0.75) and your revision (0.25).*

Assignment III (final) // Final Paper or Annotated Syllabus

A 6- to 8-page (approx. 2,000 words) term paper that brings one or more aesthetic works in conversation with relevant theory and criticism. The idea is to put one or more primary works in conversation with a critical or theoretical term or concept. Students may choose to draw on additional examples from literature, film, or television not featured on the syllabus, but at least one of the aesthetic works analyzed in this paper should come from our shared syllabus. Alternatively, students may decide to design their own course syllabus related to themes, readings, or questions related to but beyond the scope of this course. In this case, students will be responsible for crafting a course description (articulating a topic, approach, justification, and goals) along with an annotated reading list and itinerary (a schedule of readings or sequencing of topics). I will provide sample annotated syllabi from previous courses as examples for students interested in pursuing this option. Toward the end of the semester, you will submit a proposal that outlines your topic; you will receive written feedback from me, along with relevant bibliographic recommendations to assist in your drafting.

COURSE POLICIES

Communication

The best way to reach me is via email (doyle.calhoun@trincoll.edu). If you have not received a response from me within 24 hours, please email me again. “Open office hours” are intended as a resource for you! Please come see me if you want to chat, go over any course material, talk about your interests, or discuss something that came up in class. If my office hours do not work with your schedule, please write to me with some proposed meeting dates/times.

Absences & late work

I understand and appreciate that we all have constraints and commitments outside of the classroom, and that these occasionally take priority. That being said, out of respect for me and your classmates, show up to class on time and try to let me know in advance if you will be missing class for a personal or professional reason, or for a religious holiday not observed by the Trinity calendar; you will be responsible for making up any missed work and for getting the seminar notes from a classmate. More than three unexcused absences during the semester may negatively impact your grade. At the very least, it will result in a conversation with me about attendance and how we can make this course work for you. Once during the semester, you are each entitled to a grace/mental health day which will not count toward unexcused absences, no questions asked; please write to me beforehand or after the fact—something to the effect of, “Professor, I am taking a day for my well-being; thanks for your understanding.” I am happy to grant extensions for written work, but you must notify me at least 48 hours in advance of the deadline.

Classroom etiquette

This is a discussion-based seminar, and it is important that everyone feels heard and comfortable testing out thoughts or new ideas. If you tend to find speaking up in class difficult, challenge yourself to contribute; if this comes naturally to you, and you find yourself speaking up regularly or dominating conversation, consider practicing restraint and leaving space for your classmates. Occasionally, I will bring in observations or comments from your Reading Responses as a means of sparking discussion. If something was said in class that made you feel uncomfortable, please speak with me or email me about it. You will also have opportunities during the semester to provide anonymous feedback. Please silence your cellphones and keep these stowed away during class. I would prefer you to take notes by hand on a tablet or paper as opposed to your computer and to keep your computer closed unless it is to access digital

readings. If you have an accommodation that you believe is in conflict with any of my course policies, please let me know and we will find a solution.

Working with difficult content

As you might gather from the course description and schedule, this course covers terrain that is challenging, disturbing, and, at times, may be uncomfortable or upsetting. The novels, films, and critical readings in this course deal with violent histories that are difficult to face. For this reason, I will accompany individual readings/screenings with a 'Reading/Screening Note' in Moodle not only to help guide our analysis of texts and films and spark discussion, but also to help us prepare in advance for material that I anticipate might be especially difficult. Ultimately, it is up to you whether you read or watch any particular text or film; I am available to work with you on accommodations or adjustments to assignments and to discuss any concerns, questions, or reactions you might have. I encourage you to push yourselves to have difficult conversations and to grow as readers and critics; that being said, if at any time you feel the need to step outside of class during a discussion, you may do so without academic penalty.

As a class, we should strive to be generous and understanding interlocutors. We each will respond differently to this material. This course therefore will also be an exercise in learning what it means to engage collectively and honestly with texts that challenge us while respecting one another's limits. In my own work, when faced with the task of thinking, reading, and writing about difficult material, I often revisit this citation from the psychoanalyst Jacqueline Rose: "We need to find a language that will allow us to recognise why, in a world of rampant inequality and injustice, people are driven to do things that we hate. Without claiming to know too much. Without condescension." We will work together to develop this language.

Intellectual honesty

In accordance with Trinity's Student Integrity Contract, which you have all agreed to uphold at matriculation, all work for this course must be your own, original, and produced specifically for this course. If you cite text, images, or ideas from somewhere else, you must accurately and transparently document your sources. The use of translation software, including Google Translate and Reverso, to translate full phrases, sentences, or paragraphs is prohibited; it defeats the purpose of assignments, and is easily detectable. I welcome you, instead, to make use of French-language dictionaries and thesauruses (WordReference.com is a good resource for beginners). If you have questions about what does or does not constitute cheating or plagiarism, ask me; you will not be penalized for asking me in advance about what might or might not be plagiarism for a given assignment. I am required to report and pursue any cases of academic dishonesty. For more information on Trinity's policies, see the section on "Intellectual Honesty" in the *Trinity College Student Handbook*.

Diversity & inclusion

It is my goal to make my classroom a learning environment that supports a diversity of thoughts, perspectives and experiences, and honors your identities. To help me accomplish this goal:

- Please let me know if you have a preferred name or pronouns which are not listed on your official record.
- If you feel like your performance in the class is being impacted by your experiences outside of class, please do not hesitate to come and talk with me.
- As a participant in this course, you should strive to honor the diversity of your classmates and to contribute to making this an open and welcoming learning environment for everyone. Microaggressions will not be tolerated.
- We are all human. If something was said by me or someone else in class that upset you or was in violation of our community guidelines (see Moodle), please let me know.

Accessibility & accommodations

Trinity College is committed to creating an inclusive and accessible learning environment consistent with the Americans with Disabilities Act. Students who may require accommodations in order to participate fully in this class should contact the Student Accessibilities Resource Center (SARC@trincoll.edu) as soon as possible to explore what arrangements need to be made to assure access. Please let me know if you

Prof. Doyle Calhoun
LACS (French)
Fall 2022

have approval for academic accommodations by the end of week two of classes, so that we can discuss how I can best meet your needs. Please note that for students with accommodations approved after the start of the semester, a minimum of 10 days' notice is required. If you have not yet established services but have a short-term or long-term condition or concern that requires accommodation, I urge you to reach out to SARC; I'm happy to speak with you directly if you feel you might be a candidate for their services.

Feedback

I welcome your input on how I might improve my teaching throughout the course. Please feel free to contact me directly if you would like to discuss things that can be improved or to let me know what is working especially well. I will ask for your written feedback at a few points during the semester.

Counseling & Wellness Center

Your mental health and wellbeing are important to me. The Trinity Counseling & Wellness Center is a good starting point for students interested in a range of counseling and psychological services; all services provided by the center are free, and all contact with members of the staff is privileged and confidential. The center is located at 135 Allen Place and can be reached by telephone at (860) 297-2415.

Student emergency & equity fund (SEEF)

Students may apply for financial support for significant, unforeseen, unavoidable emergencies and unexpected expenses. These include *but are not limited to* expenses related to illness, food insecurity, travel costs for a family emergency, or loss of essential personal belongings due to theft or natural disaster. Students may apply online [here](#).

Acknowledgment

We acknowledge and pay our respects to the traditional custodians of the unceded territory on which we work, learn, and teach, who for generations have stewarded the lands and waterways of the Kwinitekw/Connecticut River valley, especially the Wangunks, Podunks, Tunxis, and Sicaog. We also acknowledge and remember that Trinity College remains entangled in and continues to benefit from the history of chattel slavery and white supremacy. While scholarship can inform, implicate, explicate, and edify, it is no substitute for justice, historical reparations, or the repatriation of stolen land.